

February 14, 2003, 8:00 pm
Victoria College Chapel

Choral Music on Campus
presents

The Things We Do For Love

UNIVERSITY WOMEN'S CHORUS

Robert Cooper, conductor

MACMILLAN SINGERS

Darryl Edwards, Conductor

Brad Ratzlaff, Assistant Conductor

James Bourne, Pianist

University Women's Chorus

Imant Raminsh

(b. 1943)

Rise Up, My Love My Fair One

Hector Berlioz

(1803-1869)

La Mort d'Ophélie

Donald Patriquin

Morten Lauridsen

John Rutter

Ah! Si mon moine voulait danser!

Dirait-on

It Was a Lover and His Lass

MacMillan Singers

Paul Halley

(b. 1952)

Soldier, won't you marry me?

Claudio Monteverdi

(1567-1643)

Lamento di Arianna

Giovanni Gastoldi

(c. 1550-1622)

Caccia d'Amore

Il Bell' Humore

Claude Debussy

(1862-1918)

Dieu! qu'il la fait bon regarder!

Joseph Rheinberger

(1839-1901)

Die Nacht

arr. Mack Willberg

Three Scottish Folksongs

O whistle and I'll come to ye

Amy Dodington, soloist

My love's in Germany

I'll ay call in by yon town

James Bourne and Stephen Smith, pianists

Combined Choirs

Carl Orff

(1895-1982)

Catulli Caramina; Trionfo di Afrodite

Because *you love* Music

The Faculty of Music is committed to providing a stimulating environment in which its outstanding resources may support not only instruction of the highest quality but also the creation of new knowledge about all aspects of music. Since May 1, 1995, numerous academic priorities funded through the Campaign for the Faculty of Music have provided the means for our pursuit of this goal. We would like to thank all who have made significant contributions to our Campaign – generous donors, tireless volunteers and longtime supporters.

DIAMOND CIRCLE

Edwards Charitable Foundation
The Heinrichs Foundation

PLATINUM CIRCLE

The Estate of Arthur Rudolph
Plettner
The Estate of John Reginald
Stratton

GOLD CIRCLE

Canadian Opera Volunteer
Committee
Irene Carter
Cinespace Studios
Alexander and Carolyn
Drummond
The Henry White Kinnear
Foundation
Maria and Hans Kluge
Michael and Sonja Koerner
The Estate of Greta Kraus
Dentay
Sam and Doris Lau
John B. Lawson
Che Anne Loewen
Judy and Wilmot Matthews

The Estate of Mamie May
The Estate of Ruby Mercer Por
Roger D. Moore
The Estate of Arthur Edward
Redsell
The Estate of Peter E. Sandor
William Scheide
Stephen and Jane Smith
The Estate of Judith Marie
Stephenson
and one anonymous donor

SILVER CIRCLE

Clive and Barbara Allen
Arts and Letters Club
Bank of Montreal
J. P. Bickell Foundation
Birks Family Foundation
M. D. Cavlovic
Hans B. de Groot
Lorna Dean
The Eaton Foundation
Robert Fenn
The Estate of James H. Gladwell
Richard and Donna Holbrook
J. Peter and Hélène Hunt

The Jackman Foundation on
behalf of Edward J. R.
Jackman

The Julie-Jiggs Foundation
Phyllis F.E. Jowett
Lothar Klein
The Estate of Robert R.
McBroom

James K. McConica
Rob McConnell
Ted and Julie Medland
Harvey Olnick
Panwy Foundation Inc.
The Estate of Kenneth H.
Peacock

The Estate of George A. Ross
The Estate of Sylvia Schwartz
Iain and Barbara Scott
The Estate of G.H. Clifford
Smith
Sam Sniderman
The Estate of Pierre Souvairan
Joseph S. Stauffer Foundation
Women's Musical Club of
Toronto
Don Wright
and four anonymous donors

FRIENDS OF THE FACULTY OF MUSIC

Friends of the Faculty of Music is an annual giving program offering donors of \$100 and greater exclusive benefits at the Faculty of Music. We are proud to thank those who have joined our circle of *Friends* for the 2002-2003 academic session.

Maestro Circle (\$10,000 and greater)

Bank of Montreal

Virtuoso Circle (\$5,000 - \$9,999)

Long & McQuade Limited
MBNA Canada Bank
TD Meloche Monnex

Concertmaster Circle (\$1,000 - \$4,999)

Anonymous (2)
Denton D. Creighton
Nance Gelber
Milton E. and Ethel S. Harris
Philip and Diana Jackson
Ingeborg Koch
John B. Lawson
Keith W. Loach
James and Constance
MacDougall

Geoffrey S. and Margaret Jane
Martin

Bibhuti B. Mohanty
Clive and Sue Mortimer
Hilary V. Nicholls
Philip and Maria Smith
Walter M. and Lisa Balfour
Bowen
Stephen and Jane Smith
Mary-Margaret Webb

As of January 15, 2003

For more information on the Campaign for the Faculty of Music, *Friends of the Faculty of Music* or to become a Dean's Committee volunteer, please contact Rebecca Davies in the Office of Development and Alumni Relations at 416-946-3145 or friends.music@utoronto.ca.

2008-2009

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcome sound.

Biographies

One of Canada's leading conductors of choral music, **Robert Cooper** began his career under the tutelage of Helmuth Rilling and Robert Shaw. Artistic Director of Chorus Niagara and the Opera in Concert Chorus, Mr. Cooper has conducted the Toronto Mendelssohn Youth Choir for 22 successful years.

Mr. Cooper also enjoys a distinguished career as a guest conductor and clinician working extensively with many of Canada's leading choral organizations, provincial choral federations and choirs, and he also taught for seven years at the Faculty of Music, University of Toronto. He has had the singular honour to conduct the National Youth Choir of Canada and made his Carnegie Hall debut in 1997 for a Celebration of Canadian Choral Music. Last year he made his debut conducting both Symphony Nova Scotia and The London Symphony as well as conducting at the Newfoundland Festival 500. This October Mr. Cooper will be in London, England, to adjudicate the International Choral Competition "Let the People Sing." He has also been invited to conduct special Choral performances in Stratford, summer 2002, to celebrate the 50th Anniversary of The Stratford Festival.

As well as his work with choirs, Robert Cooper has been involved with the presentation of more than 70 operas and has been a frequent guest conductor with Canadian opera companies including Manitoba Opera, Ottawa's Opera Lyra and Pacific Opera Victoria.

Robert Cooper has served as President of both the Ontario Choral

Federation and the Association of Canadian Choral Conductors. He is presently a board member of Chorus America. To complete the circle, Mr. Cooper brings fine choral music to all Canada as Executive Producer, Opera and Choral Music, for CBC Radio Two.

Darryl Edwards is an Assistant Professor of Voice at the University of Toronto, where he teaches undergraduate and graduate students in Voice Studies and Opera. Interestingly, he began his music career as a choral conductor and choral music educator. He received his choral training from Prof. Derral Johnson at the University of Western Ontario, and at Westminster Choir College from Robert Shaw, William Trego, Frauke Hausemann, and Sir David Willcocks. In 1984 he founded the Woodstock Fanshawe Singers, and conducted the ensemble in such works as Bach's *Cantata 191*, Vivaldi's *Gloria*, Bernstein's *Chichester Psalms*, and in orchestral concert performances of Gilbert and Sullivan's *Trial by Jury*, *The Gondoliers*, *Princess Ida* and *The Mikado*. He was conductor of the Faculty of Music Chorale at the University of Western Ontario from 1990-94, where its performances included Bach's cantata *BWV 140*, Beethoven's *Mass in C*, and Vaughan Williams' *Dona Nobis Pacem*. For performances with the UWO Symphony and Orchestra London Canada, he also prepared the Chorale for Brahms' *Ein Deutsches Requiem* and Beethoven's *Symphony no. 9* under the baton of Uri Meyer. As a choral music educator at the secondary school level, he built an outstanding programme at Saunders Second-

ary School in London. Under his direction, Saunders choirs received gold medal awards in international choral competitions in Boston, Montreal and New York. Since 1992, he has been a voice coach for the Ontario Youth Choir, having worked with such conductors as Lydia Adams, Deral Johnson, Elmer Iseler, Victoria Meredith, Diane Loomer, Ken Fleet, and Ivars Taurins. He is in demand as a vocal clinician across Canada, having in the past few months given workshops and master classes at the University of British Columbia, Dalhousie University in Halifax, Mount Royal College in Calgary, and in Toronto for the Association of Canadian Choral Conductors' National Conference ("Podium") in 2002.

As a tenor soloist, Darryl Edwards has appeared to critical acclaim in opera, oratorio, and recital in England, Germany, France, Corsica, the United States, and across Canada. His performances have received radio broadcasts in the U.S.A., and nationally on the SRC/CBC. Highlights include engagements with Charles Dutoit and the Montreal Symphony Orchestra, Hans Graf and the Calgary Philharmonic, Agnes Grossman and L'Orchestre Metropolitain de Montréal, Christopher Herrick and the Whitehall Choir of London, England, Ian Hobson and the Illinois Sinfonia da Camera in Champaign-Urbana, and Christian Kabitz and the Bach Choirs of Würzburg, and Heidelberg, Germany.

Dr. Edwards holds a doctorate in musical arts from the University of Michigan. In addition to his teaching position at the University of Toronto, he is the Ontario Governor of the National Association for Teachers of Singing, and the voice columnist for the *Canadian Music Educator*. His students appear regularly as soloists with orchestras and opera companies across Canada and Europe. This summer he will be on the voice faculty of La Musica Lirica Summer Opera Festival in Urbana, Italy.

Pianist **James Bourne** is known both as a solo performer and as a collaborative artist. He holds a postgraduate diploma in performance from the Royal College of Music (UK), along with graduate and undergraduate degrees in performance, collaborative piano, and French language and literature from the University of Western Ontario. In recent years, James has been in residence at the Banff Centre (Contemporary Opera and Song/Chamber Music), and has been a fellow of the Tanglewood Music Centre working under the baton of Seiji Ozawa. He is the recipient of numerous awards and scholarships including UWO's Alumni Gold Medal in 1996. A resident of Toronto, James maintains an active career as a coach, accompanist and chamber musician. He is delighted to be working this year with Dr. Edwards and the MacMillan Singers.

Brad Ratzlaff is a graduate of the University of Toronto and the University of Winnipeg with degrees in Education and Music. He holds Associate degrees from the Royal Conservatory of Music and The Royal Canadian College of Organists. Brad is presently pursuing a M.Mus. in Performance (conducting) at the University of Toronto.

Brad is a former member of the bass section of several professional choirs, among them the Concertgebouw Choir of Amsterdam, The Elora Festival Singers, and the Elmer Iseler Singers, Toronto. He has studied voice with Gary Relyea, piano with Ruth Watson Henderson, and choral conducting with Jon Washburn, Leonard Ratzlaff, and the late Dr. Elmer Iseler.

An organ student of John Tuttle, he is the recipient of a choral conducting scholarship from the Royal Canadian College of Organists.

Brad is Music Director and Organist of Trinity-St. Paul's United Church, the Founder and Artistic Director of the Trinity-St. Paul's Vocal Concert Series, and is the accompanist for VIVA! Youth Singers of Toronto.

Imagine Perfect Resonance.

A chord is struck, but never fades, sustained forever.



Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

For more information on Planned Giving please contact the Development Office of the Faculty of Music by calling 416-946-3145.

FACULTY
of MUSIC



UNIVERSITY
OF TORONTO

2002-2003

Choral Music on Campus
presents

MACMILLAN SINGERS

Darryl Edwards, conductor
in

Mass Appeal - Powerful musical settings of sacred texts

Saturday, March 22, 2003

8 pm. Knox College Chapel

Tickets: \$16, \$8 seniors and students

Box Office: 416-978-3744

*Where Great
Music Meets
Great Minds*

MACMILLAN SINGERS

Lori-Anne Dolloff, Darryl Edwards, Doreen Rao, Conductors
Jennifer Haywood, Section Director; Brad Ratzlaff, Assistant Conductor
James Bourne, Pianist; Jordan Travis, Manager

Soprano

Lorelle Angelo
Heather Barnes
Lucia Cesaroni
Lisa DiMaria
Amy Dodington
Farah Hack
Rebecca Holton
Lindsay Issac
Andrea Kitney
Jessica Luckett
Kathleen Moore
Jessica Robinson

Alto

Jennifer Beynon
Vera Brockhuysen
Aoife Donnelly
Heather Jay
Patricia Leung
Ianjai Morensey
Eric Morgen
Sarah Nicol
Jennifer Petch
Lilliana Piazza
Paola Scalisi
Bethany Solheim

Tenor

Christian Farahat
Adam Golding
Ryan Harper
Richard Iannello
Ryan Jackson
William Johnson
James Langridge
Michael Lesage
Chris Segall
Will Stokes
Jordan Travis
Sean Winchester

Bass

Joseph Angelo
Ashiq Aziz
Victor Cheung
Amos Clark
James Edwards
Jonathan Estabrooks
Stephen Hegedus
Philip Holmes
Austin Larusson
Andrew Mahon
Brad Ratzlaff
Steven Smith
Roger Yuen

UNIVERSITY WOMEN'S CHORUS

Robert Cooper, Conductor
Meghan Rawlings, Manager

Soprano I

Brenna Conrad
Sharon Lai
Joanna Langille
Caitlin Littlefield
Hsin-Yi Kitty Liu
Anna Maria Lo
Bianco
Alicia Mighty
Katrina Pak
Natalie Rogerson
Tamara Rusque
Ashleigh Semkiw
Hanna Shin
Brandi Sidoryk
Marisa Walker
Amy Zampiero

Eva Branda
Maggie Man Ling
Chan
Ji Eun Choi
Cheryll Chung
Patricia Dubox
Roseanne Greco
Megan Hill
Heather Kentner
Dorcas Tin-Wan Ko
Fawn Yu-Fang Kuo
Sunny Lee
Daisy Ce-Mun Leung
Natalie Mak
Jennifer Matys
Myrtle Millares
Anastasia Olynyk
Soo Hee Jennifer

Alto I

Stefanie Baldassarra
Leanne Bell
Angel Chen
Andrea Czarnecki
Larissa Doherty
Sarah Helmers
Linda Kim
Adrienne Kitchin
Hae-jin Lee
Stefanie Mueller
Shanon Cho Ping Ng
Jade Wan
Jenny Yi Yan Wong
Christel Wu
Kristi Kyongseun Yuh

Pamela Doyle
Varvareh Hakoub
Gourjianrad
Melissa Janke
Tanya Kroesel
Jenny Ching Yee
Kwok
Allison Law
Deborah Soonjae
Lee
Hye Won Cecilia
Lee
Michelle Ma
Tracey Miller
Maria Pikoula
Meghan Rawlings
Anne Wong
Eujenia
Yesmanovich

Soprano II

Yasaman Amiri
Raylin Barnsdale
Monidipa
Bhattacharyya

Shin
Christine Yoon Ky
Suh
Julia Taylor
Margarita Zimina

Alto II

Rebecca Bruno
Jenny Chun
Veronika Davy
Glenda Delmonte-
Escalante

PERCUSSIONISTS

Rob Foster Niamh Ni She
Ian Gibson Tricia Sautner
Mandy Lau Laura Savage

Notes, Texts and Translations

Rise up, My Love My Fair One IMANT RAMINSH

This setting of the well-known text from the Song of Solomon is highly lyrical with long, legato melodic lines, ebbing and flowing in intensity, a rich harmonic palette, and frequent musical word painting.

Imant Raminsh was born in Ventspils, Latvia, but emigrated to Canada at an early age studying at the Royal Conservatory of Toronto, University of Toronto, Akademie Mozarteum, Salzburg, the University of British Columbia and the University of Victoria.

La Mort d'Ophélie HECTOR BERLIOZ

Auprès d'un torrent Ophélie
Cueillait, tout en suivant le bord.
Dans sa douce et tendre folie,
Des pervenches, des boutons d'or,
Des iris aux couleurs d'opale,
Et de ces fleurs d'un rose pale
Qu'on appelle des doigts de mort. Ah!

Puis, élevant sure ses mains blanches
Les riants trésors du matin,
Elle les suspendait aux branches,
Aux branches d'un saule voisin.
Mais trop faible le rameau plie,
Se brise, et le pauvre Ophélie
Tombe, sa guirland à la main.

Quelques instants sa robe enflée
La tint encore sur le courant,
Et, comme une voile gonflée,
Elle flottait toujours chantant,
Chantant quelques vieille ballade,
Chantant ainsi qu'une naïade,
Née au milieu de ce torrent.

Mias cette étrange melodie
Passa, rapide comme un son.
Par les flots la robe alourdie
Bientôt dans l'abîme profound
Entraîna la pauvre insensée
Laissant à peine commencée
Sa mélodieuse chanson. Ah!
Ernest Legouvé (d'après Shakespeare)

Beside a stream, Ophelia,
following the bank, gathered,
in her gentle, tender madness,
periwinkles, buttercups,
opal-tinted irises,
and those pale pink blossoms
called dead men's fingers. Ah!

Then, in her white hands lifting
the morning's laughing treasures,
she hung them on the branches,
the branches of a nearby willow.
But the branch was too frail,
it bent and broke, and poor Ophelia
fell, still holding her garland in her hand.

For a while her wide-spread dress
bore her upon the surface,
and like a swelling sail
she floated, singing still,
singing some ancient ballad,
singing like a water-nymph
born in that very stream.

But this strange song
ended, brief as a passing sound.
Her dress, made heavy with water,
soon dragged the poor, mad girl
into the depths,
leaving her melodious song
hardly begun. Ah!

Dirait-On

MORTEN LAURIDSEN

In addition to his vast output of German poetry, Rilke (1875-1962) wrote nearly 400 poems in French. His French poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness.

Dirait-on is the final movement of *Les Chansons des Roses*, composed originally for SATB chorus and piano. It is set as tuneful *chanson populaire*, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements in the choral cycle.

-Morton Lauridsen

Abandon entouré d'abandon
tendress touchan aux tendresses...
C'est to intérieur qui sans cess
se caress, dirait-on;

se caresse en soi-même,
par son propre reflet éclairé.
Ainsi to inventes le theme
du Narcisse exaucé.

Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caresses itself, so they say;

self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.

Rainer Maria Rilke, from *Les Roses*

Ah! Si mon moine voulait danser!

(Ah! If My Monk Would Like To Dance)

DONALD PATRIQUIN

O dance my monk dance,
You hear not the dance.

Ah! If my monk would like to dance-
I would give him a cap.
I would give him a sash.
I would give him a rosary.
I would give him a homespun coat.

If he had not made a vow of poverty,
I would give him other things as well!

Lamento d'Arianna
BY CLAUDIO MONTIVERDI

Lasciatemi Morire (Let me die)

Lasciatemi morire
E che volete voi che mi
conforte
In così dura sorte, in così gran matrice?

Let me die
and what do you wish, that I would take
comfort
in such hard fate, in such great martyrdom?

Il Bell' Humore (Good Humor)
GIOVANNI GASTOLDI: SIX BALLETTI

Viver lieto voglio
Senz' alcun cordoglio, La, la, la
Tu puoi restar Amor
Di saettarmi il cor
Spendi i pungenti strali
Ove non paian frali
Nulla ti stimo o poco
E di te prendo gioco, La, la, la

I want to live happily
Without any sorrow, la, la, la
You can cease, Love
To shoot arrows at my heart
Spend your piercing darts
That seem not fragile
I prize you little or naught
And I mock you, la, la, la

Senza alcun pensiero
Godo un piacer vero La, la, la
Ne puoi co' tuoi martir
Sturbar il mio gioir
Spegni pur la tua face
Che me non arde o sface
Nulla tem' io tuo foco
E di te prendo gioco, La, la, la

Without any worry
I rejoice in true pleasure, la, la, la
Nor can you with your tortures
Disturb my joy
Hide your face also
For it neither burns or nor undoes me
I don't fear your fire at all
And I mock you, la, la, la

Caccia d'Amore (Hunt of Love)

Queste correnti Ninfe
Fuggite o Ninfe, Fa, la, la
Se voi non fuggite
Veloci e ardite
Amor ch'a caccia hor va, Fa, la, la
Il cor vi ferira, Fa, la, la

You speeding Nymphs
Flee O Nymphs, Fa, la, la
If you flee not
Swift and ardent
Love who is now going hunting, Fa, la, la
Will strike your heart, Fa, la, la

Porta di strali armato
Il manco lato, Fa, la, la
E con la sua face
Ogn' alma disface
Vedete il crudo arcier, Fa, la, la
Come sen vien altier, Fa, la, la

He carries darts
Arming his left side, Fa, la, la
And with his fire
He conquers every soul
See the cruel archer, Fa, la, la
How haughtily he approaches, Fa, la, la

Dieu! qu'il la fait bon regarder! (God! but she is fair!)

MUSIC BY CLAUDE DEBUSSY
TEXT BY CHARLES D'ORLEANS

Dieu! qu'il la fait bon regarder
La gracieuse bonne et belle;
Pour les grans biens que sont en elle
Chascun est prest de la louer.
Qui se pourroit d'elle lasser?
Tousjours sa beauté renouvelle.
Dieu! qu'il la fait bon regarder
La gracieuse bonne et belle!
Par de ça ne de là, la mer
Ne scay dame ne damoiselle
Qui soit en tous bien parfaits telle.
C'est ung songe que d'i penser:
Dieu! qu'il la fait bon regarder!

God! But she is fair,
graceful, good and beautiful.
All are ready to praise
her excellent qualities.
Who could tire of her?
Her beauty is ever new.
God! but she is fair,
graceful, good and beautiful!
Nowhere does the sea look on
so fair and perfect
a lady or maiden.
Thinking on her is but a dream.
God! but she is fair!

Die Nacht (The Night)

MUSIC BY JOSEPH RHEINBERGER
TEXT BY JOSEF KARL BENEDIKT VON EICHENDORFF
(from "Dichter und ihre Gesellen")

Wie schön hier zu verträumen
Die Nacht im stillen Wald,
Wenn in den dunklen Bäumen
Das alte Märchen hallt.
Die Berg' im Mondesschimmer

Wie in Gedanken stehn,
Und durch verworrene Trümmer
Die Quellen klagend gehn.
Denn müd ging auf den Matten
Die Schönheit nun zur Ruh,
Es deckt mit kühlen Schatten
Die Nacht das Liebchen zu.
Das ist das irre Klagen
In stiller Waldespracht,
Die Nachtigallen schlagen
Von ihr die ganze Nacht.
Die Stern gehn auf und nieder.
Wann kommst du, Morgenwind,
Und hebst die Schatten wieder
Von dem verträumten Kind?
Schon rührt sich in den Bäumen,
Die Lerche weckt sie bald,
So will ich treu verträumen
Die Nacht im stillen Wald.

How lovely it is here to dream away
the night in the quiet woods,
when in the dark trees
the old fairy-tales echo.
The mountains stand shimmering
in the moonlight
as if deep in thought,
and through the tangled undergrowth
the stream rambles, lamenting.
For wearily upon the meadow,
Beauty walks now to her rest,
and with cool shadows
Night covers up the dear one.
There is an eerie lament
in the quiet splendour of the wood:
the nightingales sing
about her the entire night.
The stars come out and vanish.
When come you, morning wind,
to blow away the shadows,
which have been on the sleeping child?
The trees begin to rustle,
the lark will wake them soon,
so I will dream the night through
the night in silent wood.

CARL ORFF

Catulli Carmina; Trionfo di Afrodite

With his hugely successful *Carmina Burana*, the German composer Carl Orff (1895-1982) achieved a new kind of musical theatre, communicating readily with his audience through a combination of stage movement and deliberately simplified, vigorously rhythmic music. Six years earlier, in 1930, Orff had set seven love poems by the classical Roman, Catullus, for unaccompanied choir, and in 1943 he revised six of these to form with six more the core of his second scenic cantata, *Catulli Carmina* (Songs of Catullus). Subtitled *Ludi scaenici* (Scenic games), it was staged on 6 November that year in Leipzig.

Catulli Carmina

Songs of Catullus (excerpts)

Praelusio

Young girls:	Eis aiona! Tui sum! O mea vita, Eis aiona!	Forever! I am yours! You are my life, Forever!
Young men:	Tu mihi cara, mi cara amicula, corculum es!	You are dear to me, My dearly beloved, My heart's delight!
Girls:	Dic mi a te me amare?	Tell me, do you love me?
Men:	O tue oculi ocelli lucidi, fulgurant, efferunt me velut specula.	O your eyes, your shining orbs, they sparkle, Transporting me with hopes of love
Girls:	Specula, specula, tu mihi specula?	Hop, Hope ae you my hope?
Men:	O tua blandula, blanda, blandicula, tua labella.	O charming, alluring, and kindly-speaking, are your lips.
Girls:	Cave, cavete!	Beware, beware everybody!
Men:	Ad ludum polectant.	They entice us to the sport.
Girls:	Cave, cavete!	Beware, beware everybody!
Men:	O tua lingua usque perneciter vibrans ut vipera.	O your tongue ever swiftly it darts like a serpent.
Men:	Morde me!	Bite me!
Girls:	Basia me!	Kiss me!
Together:	Ah!	Ah!
Men:	O tuae mammulae.	O your little breasts.

Girls:	Mammulae.	Little breasts.
Men:	Dulciter turgidae, gemina poma!	Sweetly swollen, twin apples!
Together:	Ah!	Ah!
Men:	Mea manus est cupida, illas prensare.	My hands are longing, to grasp them.
Girls:	Suave, suave lenire.	It is delightful, delightful to soothe them.
Men:	Illas prensare, vehementer prensare.	To squeeze them
Together:	Ha!	Ha!
Men:	Penipeniculus.	Little penis.
Girls:	Velus pisciculus.	Like a little fish.
Men:	Is qui desiderat tuam fonticulam.	It longs for your little fountain.
Together:	Ah!	Ah!
Girls:	Mea manus est cupida.	My hand is longing.
Men:	Petulanti manícula!	Naughty little hands!
Girls:	Illam captare.	To capture it.
Men:	Tu es Venus, Venus es!	You are Venus, Venus thou art!
Girls:	O me felicem.	How happy I am.
Solo:	In te habitant omnia gaudia, omnes dulcedeines, omnes voluptas. In te, in tuo ingente amplexu tota est mihi vita.	In you dwells all joy, all bliss, all passion. In you, in your embrace lives the whole of my life.
Girls:	O me felicem!!	How happy I am!!
Together:	Eis aiona!	Forever!
Old men:	Audite ac videte! Catulli carmina.	Listen and see! Catullus' poems
Together:	Audiamus!!	We listen!!

EXODIUM (as in Praelusio)
Catullus et Lesbia

Catullus and Lesbia:

Vivamus, mea Lesbia, atque amemus,
rumoresque senum severiorum
omnes unius aestimemus assis.
soles occidere et redire possunt:
nobis cum semel occidit brevis lux,
nox est perpetua una dormienda.
da mi basia mille, deinde centum,
dein mille altera, dein secunda centum,
deinde usque altera mille, deinde centum;

dein, cum milia multa fecerimus,
conturbabimus illa, ne sciamus,
aut nequis malus invidere possit,

cum tantum sciat esse basiorum.
Da mi basia, *etc.*

Let us live, my Lesbia, and love,
and not give a damn for all
the mutterings of mean-minded old men
suns can set and rise once more
for us, when once our short-lived light
has died, there is a night of everlasting sleep ahead.
give me a thousand kisses, then a hundred
then again a thousand and a second hundred
then yet another thousand, then again another
hundred
then when we have made up many thousands
let us confuse the count so that we don't know
or anyone of ill humor will seethe with envy when
he knows
How great the number of kisses is
Give me a thousand kisses, *etc.*